

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Faculty Recital

William Aide, piano

Sunday, November 25, 1990

2:00 pm

Walter Hall

PROGRAM

Sonata in C, Hob. XVI/48
Andante con espressione
Rondo: presto

Franz Joseph Haydn
(1732-1809)

Brouillards
Feuilles mortes
Les fées son d'exquises danseuses
from *Preludes, Book II*

Claude Debussy
(1862-1918)

Une barque sur l'océan
Alborada del gracioso
from *Miroirs*

Maurice Ravel
(1875-1937)

****Intermission****

The Four Scherzi
B minor, Op. 20
B flat minor, Op. 31
E major, Op. 54
C sharp minor, Op. 39

Frédéric Chopin
(1810-1849)

Pianist **WILLIAM AIDE** received his musical degrees from the University of Toronto and the Juilliard School of Music. He is noted not only as a solo recitalist, but also as a chamber musician and accompanist. Mr. Aide has premiered concerti by Canadian composers Irving Glick, Walter Buczynski, Samuel Dolin, and Peter Koprowski, and has performed under the direction of such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian, and Arthur Fiedler. His recording of the 24 Chopin *Etudes* was released in 1987 to favourable reviews. During the past season, William Aide has written several book reviews for the *Saturday Magazine of The Toronto Star*; the most recent of these was a critique of Richard Osborne's *Conversations With Von Karajan*. This past summer, he gave acclaimed performances in San Francisco and at the Festival of the Sound in Parry Sound. Last month, he both organized and performed in a symposium in honour of Alberto Guerrero -- a renowned teacher with whom William Aide studied.

PROGRAM NOTES

Sonata in C Major, Hob. XVI/48

Haydn

This sonata, commissioned by the music publisher Breitkopf & Härtel, was composed early in 1789. It first appeared in volume one of a series called "Musikalischer Pot-Pourri", published in September of 1789. This work, rich in melody and harmony, is comparable to the mature keyboard works of Haydn's contemporary, C.P.E. Bach. Haydn composed this sonata in two movements: *Andante con espressione* (Haydn's own title), and *Rondo: presto*. The first movement demonstrates Haydn's skill in creating varied music from a single theme. It is rich in sonorities and uses the entire range of the piano for each new elaboration of the main theme. In contrast, the second movement is a mono-thematic sonata rondo form which demands a high level of controlled virtuosity.

Three Pieces from Préludes Book II

Debussy

Debussy composed his two books of twenty-four *Préludes* between 1910 and 1913. These relatively short works are all titled, giving the listener miniature "sense-impressions". Debussy deliberately placed the titles at the end of each prelude, leaving it to the listener and performer to decide upon the impressionistic intent of the composer. *Brouillards* evokes images of a misty river scene, and harmonically foreshadows the composer's later use of polytonality. *Feuilles mortes* depicts the melancholy aspects of nature, with the falling of dead leaves signifying the transformation of Autumn into Winter. *Les fées sont d'exquises danseuses* is a virtuosic piece which demands delicacy of touch and firmness of control in order to convey the image of fairies dancing deeper into the enchanted forest.

Two Pieces from *Miroirs*

Ravel

The collection of five pieces entitled *Miroirs* appeared in 1905, the same year as Ravel's *Sonatine*, and encompasses his mature piano style. In early 1906, the *Miroirs* were premiered by Spanish pianist, Ricardo Vines, to an appreciative audience in Paris. The "pyrotechniques" of *Alborada del gracioso* were performed with such dexterity and control that the piece was immediately encored. The critic of *Le Temps*, Pierre Lalo, was also favourably impressed with the premiere performance of the work, and expressed a hope that it would be the beginning of a "less exterior, more intimate, and more human" art. Ravel is never at a loss when evoking images of water. *Une barque sur l'océan* is one of the finest sea pictures in the piano repertoire. Ravel conjures images of restless waves with arpeggi figures in gentle softs and clamourous fortes. *Alborada del gracioso* is representative of Ravel's life-long interest in the land and culture of Spain. This piece contrasts sharp melodic lines with vital rhythmic energy. The middle section is rich in harmonic textures which later became the important basis for Ravel's orchestrated version of *Alborada del gracioso*, completed in 1912.

Four Scherzi

Chopin

The Scherzo was first introduced by Haydn to replace the Minuet movement in his later string quartets. Several characteristics of Scherzo movements include a play on rhythm and meter, with irregular musical period formations. The Scherzi remained a strong influence in Beethoven's compositional style, and was later developed by composers such as Mendelssohn and Schubert. The most important early Romantic development of the Scherzo was the extraction of this movement from the sonata cycle into a large scale, independent concert piece. The expressive forces, and technical and intellectual demands of Chopin's Scherzi overshadow those of early Romantic composers. The most outstanding characteristic of these four piano works is the creation of a tension-laden atmosphere, with restless movement and sudden pauses which climax with explosive discharges. Chopin's Scherzi have no trace of this form's original connotation of playfulness; the dance-like elements are pushed aside in favour of a more intense and passionate composition.

Notes by Dean Jobin-Bevans
History and Literature, Year 4

This afternoon's performance is being recorded by
CJRT-FM for future broadcast.
